

# H&H



H A N D E L   &   H A Y D N   S O C I E T Y

C H R I S T O P H E R   H O G W O O D   A R T I S T I C   D I R E C T O R  
1 9 9 0 - 1 9 9 1   C O N C E R T   S E R I E S



# All you do is pick, pick, pick.



Opera and Theatre



London Pageantry



Ancient Castles



European Sightseeing

Perhaps the reason British Airways Holidays are the choice of so many travellers is that we offer so much choice. Take our London Plus™ programme, with hundreds of mix-and-match options (from hotels and entertainment to transportation) that let you see Europe on some very attractive terms: yours.

Or take British Airways Holidays Preferred Vacations,™ which provide a new perspective on the Old World—from London to Istanbul—with all the comfort and convenience you've come to expect from the world's favourite airline. Then call 1-800-AIRWAYS or your travel agent for our free brochures. After all, with choices like these, is there really any alternative to Great Britain, Ireland or Europe? No, no, no.

## BRITISH AIRWAYS

# YOUR MISSION: DETECTING AND DANCING



You are invited to come solve

## **The Case of the Compromised Critic**

at Handel & Haydn Society's Opening Party!!

Friday, October 19, 1990  
7:30 pm - 11:30 pm

Museum of Transportation  
Larz Anderson Park  
15 Newton Street, Brookline

**Step 1:** Play detective. Uncover clues leading to the identity of the culprit as you mingle with other illustrious guests and several suspicious characters.

**Step 2:** Enjoy yourself. Dance to the music of the White Heat Swing Orchestra. Enjoy delectable food, refreshments, and a cash bar.

**Step 3:** Dress informally or in vintage fashions from the 1920s.

**Step 4:** Attend this party unless you have an airtight alibi.

---

Please return this reservation form with your check made payable to: Handel & Haydn Society, 295 Huntington Avenue, Boston, MA, 02115.

Please make \_\_\_ reservations at \$50 each for H&H's Opening Party.

Enclosed is my check for \$\_\_\_\_.

I have an airtight alibi and cannot attend, but I am enclosing a gift of \$\_\_\_\_ to support H&H.

All proceeds will benefit the Handel & Haydn Society.

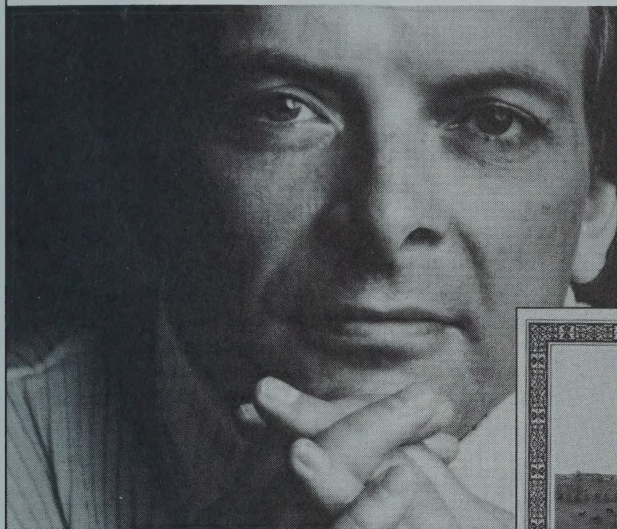
For information see us at our table in the lobby, or call (617) 266-3606.





# CHRISTOPHER HOGWOOD

## *Handel & Haydn Society*



CHRISTIAN STEINER LONDON RECORDS

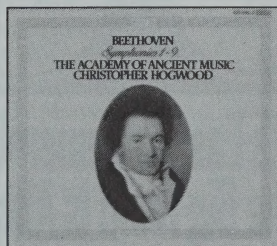
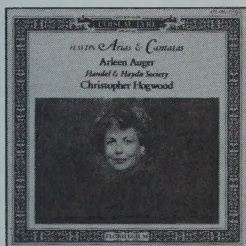


### ON THEIR DEBUT RECORDING (*Handel Concerti Grossi Op. 3*):

"...there's something special about Hogwood's reading." "...Hogwood binds everything together with buoyant pacing and carefully considered phrasing. Highly recommended." — *The Patriot Leader*  
 "Performances are superb as one would expect and the recorded sound is excellent." — *Reno Gazette-Journal*

"This first recording with the British harpsichordist and conductor is a joyous experience all around." — *San Francisco Chronicle*

**NEW!**

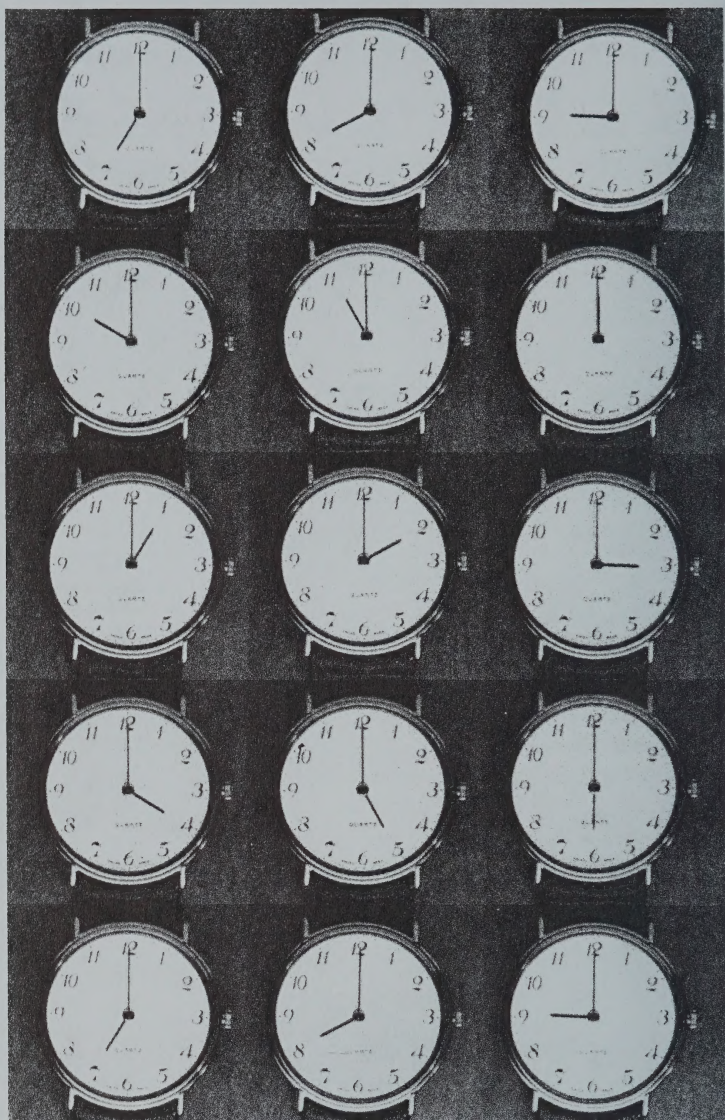


*Christopher Hogwood completes his definitive Beethoven Symphony cycle. Now available at a special price.*



EDITIONS DE  
L'OISEAU - LYRE

© 1990 London/PolyGram Records, Inc.



## It's Easy To Remember Our Schedule. The Big Hand Is Always On The Twelve.

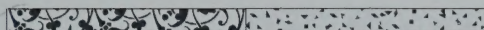
If you have business in Boston, New York or Washington,  
fly The Trump Shuttle. We run like clockwork.

** THE TRUMP SHUTTLE™**

Also 6:30 a.m. and 10:00 p.m. between New York and Boston.

© 1990 The Trump Shuttle, Inc.





# H&H

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-SIXTH SEASON, 1990-91

## GOVERNORS

Mitchell Adams, *Chairman*

Timothy C. Robinson, *Vice-Chairman*

J. Antony Lloyd, *President*

Leo L. Beranek, *Honorary Chairman*

Herbert J. Boothroyd  
*Secretary*

James B. Farmer  
*Vice President*

Joseph M. Flynn  
*Treasurer*

R. Willis Leith, Jr.  
*Vice President*

Bobbi Mrachek  
*Vice President*

Jerome Preston, Jr.  
*Vice President*

William F. Achtmeyer  
Richard B. Bailey  
Lucille M. Batal  
Matthew Budd  
Edmund B. Cabot  
Paul H. Carini  
Philip A. Cooper  
Bradford M. Endicott  
Peter T. Gibson

James B. Hangstefer  
Doris Bernays Held  
Kensaku Hogen  
James L. Joslin  
Remsen M. Kinne III  
William H. Kline  
David H. Knight  
Pat Collins Nelson  
Andrew M. Olins

Winifred B. Parker  
Charles E. Porter  
David D. Ryus III  
Ronald G. Sampson  
Carl M. Sapers  
Robert H. Scott  
Margaret Theroux  
Merrill Weingrod  
Rya W. Zobel

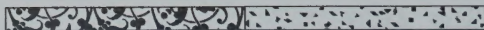
George E. Geyer, *Governor Emeritus*

## OVERSEERS

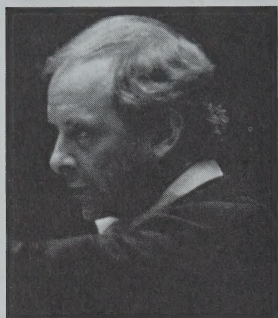
Candace Achtmeyer  
Anne Adamson  
Nathaniel Adamson, Jr.  
Rae D. Anderson  
Althea M. Ballentine  
Martha Bancroft  
Henry B. Barg  
Tony Barlow  
Afarin Bellisario  
Julian G. Bullitt  
T. Edward Bynum  
Walter H. Caskey  
John F. Cogan, Jr.  
John D. Constable  
Bonnie L. Crane  
Paul A. Cully  
Richard W. Dwight  
John Mark Enriquez  
Nancy Webber de Enriquez  
Barbara Farmer  
Thomas H. Farquhar  
Fred H. Frankel

Richard B. Gladstone  
H. Gail Gordon  
Eugene E. Grant  
Steven Grossman  
Marcy Haberkorn  
Janet M. Halvorson  
Suzanne L. Hamner  
Anneliese M. Henderson  
Mimi B. Hewlett  
Roger M. Hewlett  
Richard K. Howe  
David L. Landay  
Kenneth P. Latham, Jr.  
John E. Lawrence, Jr.  
Karen S. Levy  
Patricia E. MacKinnon  
Dorothy M. Mawn  
Walter Howard Mayo III  
Sharon F. Merrill  
Amy Meyer  
Grace H. Neises

Ralph L. Pope III  
Dorothy E. Puhly  
Judith Lewis Rameior  
Nancy R. Rice  
Alice E. Richmond  
Michael Ronthal  
G. Neal Ryland  
Michael Fisher Sandler  
John W. Sears  
Jolane Solomon  
Elizabeth B. Storer  
Kemon P. Taschioglou  
Dorothy A. Thompson  
James J. Vanecko  
Joan G. Violin  
Donald R. Ware  
Carol K. White  
James B. White  
Janet P. Whitla  
Lieselotte H. Willoughby  
Robert C. Yens  
Howard W. Zoufaly



## CHRISTOPHER HOGWOOD, H&H ARTISTIC DIRECTOR



Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement.

In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten year association with Neville Marriner's Academy of St. Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropri-

ate to the period. The Academy of Ancient Music is now internationally acclaimed with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus, and by reaching new audiences through tours and recordings.

In addition to his responsibilities with H&H and the Academy of Ancient Music, Mr. Hogwood is also Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest symphony orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra.

In 1989 Christopher Hogwood was created Commander of the British Empire by Queen Elizabeth II for his services to the arts.

---

## ROBERT LEVIN, FORTEPIANIST



By restoring the eighteenth century tradition of improvising cadenzas and embellishments, Robert Levin is unique among today's pianists. His performances of the works of Mozart and Beethoven have been hailed for their mastery of the Classic musical language.

A regular performer at the world's leading music festivals such as Tanglewood, the Mozartwoche in Salzburg and the Fontainebleau in France, he has performed under conductors Seiji Ozawa, John Harbison, and David Zinman. He has recently recorded Mozart's Concerto for Two Pianos in E Flat Major (with fortepianist Malcolm Bilson) and the Concerto for Three Pianos in F Major (with Mr. Bilson and fortepianist Melvyn Tan).

In addition to his concert and recording schedule, Mr. Levin is a recognized theorist and Mozart scholar. His reconstruction of Mozart's *Symphonie Concertante* in E Flat for Four Winds was premiered by the Vienna Philharmonic Orchestra in 1984 and in 1985 the Philips recording of the work was awarded the prestigious *Grand Prix International du Disque*.



# H&H

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR  
ONE HUNDRED SEVENTY-SIXTH SEASON,  
1990-91

Wednesday, October 10 at 8 p.m.  
Sunday, October 14 at 3 p.m.  
Symphony Hall

Christopher Hogwood  
Conductor

WOLFGANG AMADEUS MOZART  
(1756-1791)

**Symphony No. 1 in E Flat Major, K. 16**  
Allegro molto  
Andante  
Presto

**Concerto for Piano and Orchestra in D Minor, K. 466**  
Allegro  
Romanza  
Rondo - Allegro assai

Robert Levin, fortepiano

INTERMISSION

**Symphony No. 41 in C Major, K. 551, "Jupiter"**  
Allegro vivace  
Andante Cantabile  
Menuetto - Allegretto  
Molto Allegro

These performances are being recorded for broadcast on WBUR 90.9 FM.

The fortepiano used in these performances is on loan from Cornell University. Built by Kenneth Bakeman in 1982, the instrument is modeled after a 1785 fortepiano of Anton Walter (1752-1826).

# SERVICE ABOVE AND BEYOND.

AT THE BOSTON COMPANY, WE UNDERSTAND THE IMPORTANCE OF SERVICE. IN FACT, WE SERVE EVERY CLIENT AS IF THAT CLIENT WERE OUR ONLY CLIENT.

WE SALUTE YOUR ORGANIZATION, AND THE IMPORTANCE OF YOUR MISSION. THE CONCEPT OF SERVICE TO OTHERS IS WHAT ENNOBLES OUR LIVES.

THE BOSTON COMPANY AND ITS SUBSIDIARY, BOSTON SAFE DEPOSIT AND TRUST COMPANY WISHES YOU ALL THE BEST.

© 1990 The Boston Company, Inc.

A subsidiary of  
Shearson Lehman  
Brothers Inc.  
An American  
Express company

**THE BOSTON COMPANY**  
Boston Safe Deposit and Trust Company





## PROGRAM NOTES

### **Wolfgang Amadeus Mozart (1756-1791)**

The symphony was still in its adolescence when Mozart was born — a rather headstrong adolescence at that. It had as yet no fixed place in the musical hierarchy. It might be an opera overture heard in the theater, or played in church, or even heard as chamber music in the private home of a wealthy patron. The symphony might have three movements or four, arranged in many possible patterns.

Only gradually did the genre assume a reasonably fixed shape, settling into a pattern of four movements of which the second was usually slow and the third was usually in a dance pattern, almost always a minuet, while the first movement was the most elaborate and the last was usually the liveliest. Eventually the symphony moved out of the opera house, out of the church, out of private homes, and settled in the concert hall, where a paying audience came to hear a performance. The symphony came to be regarded as the highest level to which abstract music could aspire.

That transition occurred gradually, and it was still going on during Mozart's brief lifetime. As a child in Salzburg he had plenty of opportunity to hear the kinds of symphonies being produced around him in Italy, Vienna, and southern Germany. His early travels extended his knowledge of the musical world to France, England, and Holland. Few composers of his day had so much opportunity to experience the full range of contemporary music-making, and none could absorb the styles as he did and transform the raw material thus assembled all over Europe into his own language.

### **Symphony No. 1 in E-flat. K.16**

We know from a recollection by Wolfgang's sister Nannerl that he wrote his first symphony in August 1764, on the outskirts of London, while their father

Leopold was dangerously ill with a throat infection. To pass the time, young Wolfgang composed his "first symphony with all the instruments of the orchestra," while Nannerl helped him copy it, and he commented to her, "Remind me to give the horn something worthwhile to do!"

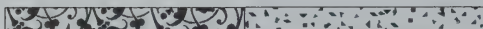
The symphony known as "No. 1" was composed in London in 1764, but it seems to be a different work, probably written a few months later, after Leopold's recovery and the family's move into London. Though it is far shorter and simpler than the Jupiter Symphony, it is nonetheless an astonishing achievement for a first essay in the medium, even overlooking the fact that the composer was only eight years old! Already Mozart had learned from his contemporaries in England, Johann Christian Bach and Carl Friedrich Abel, how to write for the orchestra, to make the grand gesture, dynamic contrasts, different types of themes, and so on. The opening movement offers a compact sonata form of considerable energy. The slow movement, in the relative minor, is short and direct. The finale is the first of many delicious dancing rondos that cap off the work with a smile.

### **Piano Concerto No. 20 in D minor K.466**

Mozart completed the score of the D-minor concerto on February 10, 1785, and played the first performance the next day. Leopold, visiting in Vienna, wrote to Nannerl about her brother's recent success:

[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation.

At this time Mozart's popularity in Vienna was reaching its short-lived crest. In 1784 he gave twenty-two concerts in thirty-eight days. "I don't think," he wrote home, "that in this way I can possibly get out of practice." Mozart was



(notes *con't*)

a practical genius: he wrote music because someone wanted to buy it or would pay to hear it. Public interest in Mozart as a pianist induced him create piano concertos - eleven of them between February 1784 and March 1786 - so that he could appear as both composer and soloist, thus assuring his central role in the event. But even more astonishing than the number of concertos is their expressive range and technical variety, offering just about every possible variant on the relationship between piano and orchestra.

The minor key recommended this work to romantic pianists; it was one of the very few Mozart compositions to be performed with any frequency during the 19th century, and it made a powerful impression on Beethoven, who composed two superb cadenzas for it.

The concerto opens with a grandly romantic atmospheric gesture: throbbing syncopations, agitated rhythms, grumbling in the bass to mark the downbeat, no identifiable theme. The orchestra develops motifs of poignant sighs and laments leading to the protagonist's arrival. Piano and orchestra converse seriously yet wittily at the same time, each commenting on and attempting to outdo the other in persuasion technique. The movement ends not in triumph, but in mystery.

The Romanza is filled with lyric song, though a brief stormy interlude in the minor mode recalls something of the character of the first movement. The finale returns to D minor for its rondo theme, and it recalls the storms of the beginning but increasingly with witty equivocation, as if trying to decide whether to end in the major or the minor mode. A charming theme in the winds is first heard in F major; later it wants to be taken seriously in D minor, but somehow elements of the major scale keep creeping in, and by the end of the movement, at the conclusion of the cadenza, the tune frankly revels in D major as it brings the stormy concerto to a bright conclusion.

## Symphony No. 41 in C. K.551 Jupiter

Few feats of compositional fluency are as impressive as Mozart's in composing his last three symphonies during a little more than six weeks in the summer of 1788. Aside from this exceptional speed, the three works cover an extraordinary range of mood and character.

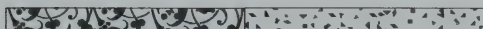
By June 1788 Mozart had entered on a long decline of his fortunes that had only begun to turn itself around at the time of his death three-and-a-half years later. Gone were the heady days of 1784. Quite aside from his own tendency to spend money faster than he earned it, a downturn in the economy kept many potential patrons from offering commissions. Mozart was forced repeatedly to write to his friend and fellow Mason, Michael Puchberg, requesting loans.

How astonishing to realize that in these dire straits he composed three symphonies! He must have had expectations of a performance; it is hardly likely that he would have written something so "impractical" if he didn't have some hope of using them to support his family. Evidently he expected to introduce the three symphonies in a series of subscription concerts, but — as far as we know — the concerts never took place.

The festive formality of Symphony No. 41, completed on August 10, 1788, is as different as can be imagined from the preceding G-minor symphony, K.550. The nickname Jupiter was not attached to this piece until after Mozart's death (no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it sticks mainly because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra followed immediately by a soft lyrical phrase in the strings, two ideas that seem to come from different musical worlds, but Mozart soon links them by adding a single counterpoint for flute and oboes. After a stormy passage for full orchestra, the skies clear again and Mozart offers a whistleable little tune





borrowed from an aria he had composed the preceding May (K.541).

The second movement, calm and serene at the outset, becomes agitated as it moves from F major to C minor and introduces a figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet of this one as well.

The finale is the most famous, most often studied, and most astonishing movement in the work. Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can and do combine with one another in an incredible variety of ways. These he lays out in the normal sonata-form pattern. It

sounds rather straightforward at first, but gradually we realize that this is going to be a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. These closing pages of Mozart's last symphony display the very epitome of contrapuntal skill employed in the service of a musical climax. Here, as so often with Mozart's music, we can only feel: everything fits; the world is in tune. —*Steven Ledbetter*

*Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.*



## Every life makes a good movie.

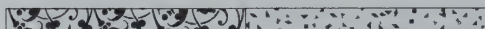
For the next important occasion,  
choose a gift that is expressive,  
moving, thoughtful, tender,  
durable, poetic, musical, colorful,  
poignant, humorous, truthful,  
useful, utterly unique,  
and exquisitely beautiful.

Make a documentary.

**Paul VanNess**

**Video Documentaries**

**508 • 922 • 8672**



## ORCHESTRA

### VIOLIN I

Daniel Stepner, *concertmaster*  
Jane Starkman  
Clayton Hoener  
Daniel Banner  
Julie Leven  
Kinloch Earle  
Judith Eissenberg  
Danielle Maddon

### VIOLIN II

Linda Quan, *principal*  
Katharyn Shaw  
Mark Beaulieu  
James Johnston  
Judith Shapiro  
Lena Wong

### VIOLA

David Miller, *principal*  
Laura Jeppesen  
Emily Bruell  
Barbara Wright

### CELLO

Karen Kaderavek, *principal*  
Alice Robbins  
Jan Pfeiffer

### BASS

Michael Willens, *principal*  
Thomas Coleman  
Anne Trout

### FLUTE

Christopher Krueger

### OBOE

Stephen Hammer, *principal*  
Marc Schachman

### BASSOON

Andrew Schwartz, *principal*  
Judith Bedford

### HORN

Lowell Greer, *principal*  
R.J. Kelley

### TRUMPET

Dennis Alves, *principal*  
Jesse Levine

### TIMPANI

John Grimes

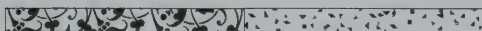
## H&H ADMINISTRATION

Mary A. Hall, *General Manager*

Christopher W. Ruigomez, *Assistant General Manager*

Dennis Alves, *Personnel/Production Manager*  
Robin L. Baker, *Administrative Coordinator*  
Mary Ann Botelho, *Public Relations Manager*  
James David Christie, *Artistic Consultant*  
Christine R. Doughty, *Financial Assistant*  
John Finney, *Chorusmaster*  
Suzanne Fortier, *Director of Marketing*  
Elisabeth B. Galley, *Director of Development*  
Pat Latham, *Box Office Assistant*  
Jesse Levine, *Music Librarian*  
Deborah MacKinnon, *Box Office Manager*  
Ellen Noonan, *Assistant Director of Development*  
Stacey A. Street, *Development Assistant*





## HANDEL & HAYDN SOCIETY UPCOMING CONCERTS

### SYMPHONY HALL

#### Messiah

This is a rare opportunity to hear Mozart's orchestration of Handel's great holiday classic. Tickets go on sale October 21!

Friday, November 30 at 7:30 p.m.  
Saturday, December 1 at 7:30 p.m.  
Sunday, December 2 at 3 p.m.  
Tuesday, December 4 at 7:30 p.m.  
Friday, December 7 at 7:30 p.m.

Christopher Hogwood conducts the H&H chorus and period instrument orchestra with soloists Nancy Argenta, soprano; Catherine Robbin, mezzo-soprano; David Gordon, tenor; and Cornelius Hauptmann, bass-baritone.

### CHAMBER/NORTH SHORE SERIES

#### Bach's motets:

"Komm, Jesu, Komm"

"Der Geist hilft"

#### Choral works of Buxtehude:

"Befiehl dem Engel,"

"Der Herr ist mit mir,"

Missa Brevis

Saturday, October 20 at 8 p.m. in East India Marine Hall of Salem's Peabody Museum  
Friday, October 26 at 8 p.m. at Boston's Old South Church, 645 Boylston Street

H&H Chorusmaster John Finney conducts the H&H chorus and period instrument ensemble.

Symphony Hall concerts — \$35, \$30, \$25 and \$15

Chamber Series & North Shore Series — \$15 (general admission)

Handel & Haydn Society, 295 Huntington Avenue, Boston, MA 02115

Call Ticketron at 720-3434 for single tickets.

Subscribers may call H&H at (617) 266-3605.

*Tucker Anthony*  
SERVING INVESTORS SINCE 1892

**Excellence is not an act, it is a habit.**

TOWER RECORDS | VIDEO



*Tower Records  
has the largest  
selection of  
Classical,  
Opera and  
Baroque music  
in Boston.*

*(Located 3 blocks from Symphony Hall)*

OPEN 'TIL MIDNIGHT TO SERVE YOU!

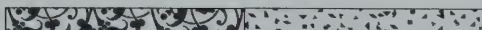
**TOWER RECORDS | VIDEO**

**BOSTON**

**Mass. Ave. At Newbury  
In Back Bay**

Above Auditorium  Stop on the Greenline





## CONTRIBUTORS

Handel & Haydn Society gratefully acknowledges the generous support of the following corporations, foundations, agencies, and individuals. Such continuing annual fund support is crucial to H&H's artistic growth and financial stability. If you wish to make a contribution to the Handel & Haydn Society please call the Development Office at (617) 266-3606.

### CORPORATE CONTRIBUTORS

*Diamond Benefactors (\$10,000 and up)*

AT&T Foundation  
The Boston Company

*Golden Benefactors (\$5000 to \$9999)*

Bank of Boston  
Dynatech Corporation  
Four Seasons Hotel  
Little, Brown & Company  
New England Telephone  
State Street Bank &  
Trust Company  
1 anonymous

*Major Benefactors (\$2500 to \$4999)*

British Airways  
Coopers & Lybrand  
Ernst & Young  
General Cinema Corporation  
Hale & Dorr  
Lechmere, Inc.  
Polaroid Foundation  
Price Waterhouse  
Putnam Companies  
Raytheon Company  
The New England

*Benefactors (\$1000 to \$2499)*

The Catered Affair  
Cordel Associates  
Country Curtains  
Crane & Co. Inc.  
Cummings Properties  
The Gillette Company  
Houghton Mifflin Company  
Mobil Oil Corporation  
Stride Rite Charitable Foundation  
Trusthouse Forte Hotels  
Winecellar of Silene

*Guarantors (\$500 to \$999)*

Addison-Wesley Publishing Co.  
Boston Gas  
Consulate General of Japan  
IBM Corporation  
Lotus Development Corporation  
Thermo Electron  
Woburn National Bank

*Patrons (\$100 to \$499)*

Brevan Electronics, Inc.  
Martini Insurance Agency  
Massachusetts Envelope Company

### FOUNDATIONS AND GRANTS

*Diamond Benefactors (\$10,000 and up)*  
Arthur F. Blanchard Trust  
Andrew W. Mellon Foundation  
E. Nakamichi Foundation  
National Arts Stabilization Fund  
National Endowment for the Arts

*Golden Benefactors (\$5000 to \$9999)*

Cabot Family Charitable Trust  
Clipper Ship Foundation  
Massachusetts Council on the  
Arts & Humanities  
Schrafft Charitable Trust  
Seth Sprague Educational and  
Charitable Foundation  
Abbot & Dorothy H. Stevens  
Foundation

*Major Benefactors (\$2500 to \$4999)*

Alice Willard Dorr Foundation  
Samuel Endicott Fund  
Edwin S. Webster Foundation

*Benefactors (\$1000 to \$2499)*

Boston Arts Commission  
Harvard Musical Association  
Alice M. Hornsey Foundation  
Lawrence Arts Lottery Council  
Woburn Arts Lottery Council

*Guarantors (\$500 to \$999)*

Eaton Foundation  
Joe & Emily Lowe Foundation  
Salem Arts Lottery Council

### INDIVIDUAL CONTRIBUTORS

*Golden Benefactors (\$5000 and up)*

Mr. & Mrs. William Achtmeyer  
Mr. Mitchell Adams  
Mr. Richard B. Bailey  
Ms. Ann S. Barker  
Mrs. Lucille M. Batal  
Mr. & Mrs. Herbert J. Boothroyd  
Dr. Matthew Budd  
Mr. J. Linzee Coolidge  
Mr. & Mrs. Bradford M. Endicott  
Mr. Joseph M. Flynn  
James & Lucie Hangstefer  
James & Sarah Joslin  
Mr. & Mrs. Remsen M. Kinne, III  
Mr. William Kline  
Mr. & Mrs. David H. Knight  
Mr. & Mrs. R. Willis Leith, Jr.  
William & Bobbi Mrachek  
Pat & Dave Nelson  
Mr. & Mrs. Timothy C. Robinson  
Mr. Carl M. Sapers  
Mr. & Mrs. Robert H. Scott  
Merrill Weingrod & Phoebe Salton

*Major Benefactors (\$2500 to \$4999)*

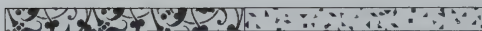
Dr. & Mrs. Leo L. Beranek  
Dr. & Mrs. Edmund B. Cabot  
Paul Carini  
Mr. Philip A. Cooper  
Mrs. Henry Halvorson  
Ms. Doris Bernays Held  
Winifred & Leroy Parker

Mr. Charles E. Porter

Jerome Jr. & Dorothy M. Preston  
Mrs. Judith Lewis Rameior  
Mr. & Mrs. G. Neal Ryland  
Mr. Ronald G. Sampson  
Dr. Michael Fisher Sandler  
Miss Elizabeth B. Storer  
Mr. & Mrs. Keith G. Willoughby

*Benefactors (\$1000 to \$2499)*

Prof. & Mrs. Rae D. Anderson  
Althea Ballentine  
Mr. Tony Barlow  
Afarin & Lee Bellisario  
Dr. Lee C. Bradley, III  
Dr. T. Edward Bynum  
Dr. Walter H. Caskey  
Mr. John F. Cogan, Jr.  
Dr. John Constable  
Ms. Bonnie L. Crane  
Mr. Paul A. Cully  
Andrew & Ruth Dean  
Mr. & Mrs. Thomas C. Dignan, Jr.  
Dr. Richard W. Dwight  
J. Mark Enriquez &  
Nancy Webber de Enriquez  
Mr. & Mrs. Thomas H. Farquhar  
Dr. & Mrs. Fred Frankel  
Mr. Randolph J. Fuller  
Mr. Peter T. Gibson  
H. Gail Gordon  
Ms. Mary A. Hall  
Mr. John Hall, II  
Mr. William J. Hall, Jr.  
Easley & Suzanne Hamner  
Mr. & Mrs. J. Thomas Henderson  
Christopher Hogwood  
Mr. & Mrs. Richard K. Howe  
Dr. Anne C. Kolker,  
in honor of Bobbi Mrachek  
Mr. & Mrs. David L. Landay  
Mr. & Mrs. L. Edward Lashman, Jr.  
Mr. & Mrs. Kenneth P. Latham  
Mr. & Mrs. John E. Lawrence, Jr.  
Mr. & Mrs. George D. Levy  
Mr. & Mrs. George Lewald  
Mr. J. Antony Lloyd &  
Marilyn Swartz Lloyd  
Richard & Pat MacKinnon  
Thomas & Dorothy Mawn  
Mr. Walter Howard Mayo, III, Esq.  
Sharon F. Merrill  
Kenneth J. Moore  
Grace H. Neises  
Mr. & Mrs. Andrew M. Olins  
Mr. Jerome Preston, Sr.  
Dorothy Puhly & Michael Freeman  
Nancy & Peter Rice  
Dr. & Mrs. Michael Ronthal  
Mr. & Mrs. David D. Ryus, III  
John & Elizabeth Serrage  
Margaret Theroux  
James & Jeanne Vanecko  
Dr. & Mrs. George Violin  
Mr. & Mrs. James B. White  
Janet & Dean Whitla  
Mr. & Mrs. Robert C. Yens  
Mr. Howard W. Zoufaly  
Hiller & Rya Zobel



*Guarantors (\$500 to \$999)*

Dr. & Mrs. Nathaniel Adamson, Jr.  
 Robert Bahnsen &  
 Nancy Mazzarella  
 Ms. Martha Hatch Bancroft  
 Mr. Julian G. Bullitt  
 Robert & Barbara Cotta  
 Mr. Alan H. Cousin  
 Mr. Kenneth P. Day  
 Mr. Robert W. Diamond  
 Mr. & Mrs. Kevin L. Dolan  
 James & Barbara Farmer  
 Mr. & Mrs. Peter Farnam  
 Mr. & Mrs. Richard B. Gladstone  
 Mr. Eugene E. Grant  
 Mr. & Mrs. Ralph L. Gustin, Jr.  
 Ms. Marcy Haberkorn  
 Mr. & Mrs. Roger M. Hewlett  
 Mrs. Marshall M. Kincaid  
 Mr. Bruce McLean  
 Ms. Amy Meyer  
 Mr. & Mrs. Ralph Pope  
 Mr. & Mrs. William C. Reynolds  
 Ms. Alice Richmond  
 Mr. & Mrs. Harris N. Rosen  
 Paul & Deborah Russo  
 Edgar & Lusetta Smith  
 Mr. & Mrs. Lawrence Thompson  
 Mr. & Mrs. Donald R. Ware  
 1 Anonymous

*Patrons (\$250 to \$499)*

Mr. & Mrs. Edward Agranat  
 Mr. & Mrs. Mark Audette  
 Mr. Robert M. Bancroft  
 Mr. Henry B. Barg  
 Dr. & Mrs. H.R. Bass  
 Roger & Susan Baust  
 Mr. & Mrs. David A. Bristol  
 John & Diane Britton  
 Mr. Glenn S. Burke  
 Mr. David C. Carder, III  
 Ms. Margaret Cardozo  
 Rev. George A. Carrigg  
 Mr. & Mrs. Harry G. Chase  
 Mr. & Mrs. James T. Cook  
 Dr. & Mrs. Oliver Cope  
 Mr. Geoffrey Cousins  
 Mr. & Mrs. Edward Crowley  
 Mr. James N. Deissler  
 Tom & Ellen Draper  
 Mrs. J. Harold Fisher  
 Mr. & Mrs. Peter Fortune  
 John Tyler Fosdick, III  
 Thayer & Anne Fremont-Smith  
 David & Elisabeth Galley  
 Dr. George E. Geyer  
 Mr. Roland Gray  
 Mr. & Mrs. Steven Grossman  
 Elma & Lynn Hawkins  
 Dr. Carol Hochberg  
 Ms. Karen Hohner  
 Mr. David M. Hough  
 Mr. & Mrs. Barry Jacobson  
 Dr. Philip Leder  
 Jesse & Deborah Levine  
 Dr. Jane R. Lubin  
 Ms. Rosann C. Madan  
 Mr. John MacNeill  
 Mr. John S. Montgomery  
 Mr. John D. Pavan,  
 in honor of Bobbi Mrachek  
 Ms. Susan L. Placet  
 Eileen Foley Runge

Drs. Richard & Mary Scott  
 Mr. John Sears  
 Rev. Simeon Stefanidakis  
 Robert & Abby Summersgill  
 Mr. & Mrs. Kemon P. Taschioglou  
 Carol Vahey & William Bagley  
 Mr. & Mrs. Richard R. Wood  
 Susannah W. Wood  
 Gwill E. York  
 Mr. & Mrs. Raymond Young  
 2 Anonymous

*Jubilee Sponsors (\$175 to \$249)*

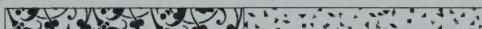
Mrs. John Alden  
 Mr. & Mrs. Robert Allen  
 Nancy Araneo & Raymond  
 Delisle  
 Mr. Tito Autrey  
 Janet M. Bailey  
 John D. Biggers  
 Ms. Ann B. Bikales  
 Richard & Joan Bowen  
 Mr. Lawrence Cetrulo  
 Mr. & Mrs. Richard Churchill  
 Mr. Robert F. Cotter  
 Mr. & Mrs. Joseph S. DeNatale  
 Joe & Debbie D'Eramo  
 Richard D. Dionne  
 Dr. & Mrs. Richard Falb  
 Mrs. Marjorie E. Forbes  
 Mr. & Mrs. Daniel D. Fuhrman  
 Brian Handspicker & Janet  
 Morehouse  
 Mr. Paul V. Kelly  
 Dr. & Mrs. Gary Kraus  
 Miguel A. Leibovich, M.D.  
 Drs. David & Martha Martini  
 Mr. William R. Opperman & Mr.  
 Scot J. Cornwall  
 Jean Eloise Powell  
 Ms. Elizabeth Power  
 Mr. Jack E. Richardson  
 Eric & Lee Rosenvold  
 Mr. Arnold Slavet  
 Dr. Hyman Smuckler  
 Elizabeth & Robert Wax  
 Mr. & Mrs. I. Mark Wittels  
 John C. Wyman

*Sponsors (\$100 to \$174)*

Corinne & Gerald Adler  
 Mr. James R. Andrew  
 Joan M. Bengtson, in honor  
 of Susan Byers  
 Mr. & Mrs. Conrad H. Biber  
 Mr. William F. Brace  
 Mr. & Mrs. Harvey Brooks  
 Rev. Thomas W. Buckley  
 Daniel & Holly Burnes  
 Mr. Robert S. Chan  
 Mr. & Mrs. Alfred Chandler  
 Mr. & Mrs. Richard N. Cheever  
 John & Margaret Cheffers  
 F. J. Ciano  
 Ms. Rachel Clafin  
 A. Voboril Conner  
 Drs. Amiel Cooper & Lori Adcock  
 Mary Cornell  
 Gilbert F. Curtis  
 Jim & Doralene Davis  
 Marian A. Defiore  
 Nathaniel Dexter  
 Dr. & Mrs. Magruder C. Donaldson  
 Dr. & Mrs. Barry C. Dorn

Mr. & Mrs. Bruce B. Dorr  
 Cherry Douglass  
 Elisabeth M. Drake  
 Mr. David Driscoll  
 Mark & Patricia Duffy  
 Gwyneth & Thomas Dwyer  
 Mr. & Mrs. George Field  
 Mr. & Mrs. Kenneth Fish,  
 in honor of Jerry Preston  
 Mr. & Mrs. James Flagg  
 Mrs. Marie H. Fox  
 Susan L. Frasier  
 Sue Freihofer  
 Ms. Rosemary A. Gangi  
 Ms. Carolyn Gannon  
 Adonica M. Geiger  
 John William Gorman  
 Mr. & Mrs. Kenneth B. Gould  
 Frederic D. Grant  
 Gigi Green  
 Ms. Carol A. Griffin  
 Dr. James Harburger  
 Nicole Hartnett  
 Alice Hatch  
 Dr. & Mrs. I. Craig Henderson  
 Mr. John Hennessey  
 Deborah Henry,  
 in honor of J. Antony Lloyd  
 Nancy A. Higgins  
 Dr. & Mrs. Braxton Hinchey  
 Mr. & Mrs. Christopher W. Hurd  
 Philip & Priscilla Hurdle  
 Philip & Carolyn Kasten  
 Lois A. Keiger  
 Brian & Sara Kelley  
 Mr. Daniel Kemp  
 Mr. Albert S. Kirsch  
 Daniel & Catherine Kirsch  
 Dr. Dieter Koch-Weser  
 Ms. Sandra Kramer  
 Robert & Phyllis Krueger  
 Adena M. Lake  
 Dr. & Mrs. Rudolph Lantelme  
 Mr. Albert L. Lash, III  
 Robert E. Lenk  
 Barbara J. Leonard  
 Dr. Stephen Lipka  
 J.M. Livermore  
 Mr. & Mrs. Robert E. Lyons  
 Samuel & Elizabeth Magruder  
 Dr. & Mrs. Ron Mantara  
 Janet Manzilli  
 Mr. Douglas L. Marks  
 Paul & Elaine Marks  
 Dr. & Mrs. Miguel Martinez  
 Mr. & Mrs. Robert L. Mayer  
 Albert S. Mazloom  
 Rev. Jude P. McGeough  
 Bennett A. McGregor  
 Ms. Sue McQuay  
 Sharon Dell Mitchell  
 Mr. & Mrs. Donald D. Mordecai  
 Stephen G. Morison  
 Robert & Jane Morse  
 Ethel L. Nash  
 Vivian & Earle Neyman  
 Mr. & Mrs. W.H. Niblock, Jr.  
 Mr. & Mrs. Horace S. Nichols  
 Mr. Peter D. Nord  
 Mr. & Mrs. Robert G. Norton  
 Mrs. Edwin Ohl  
 Susan L. Patterson  
 George B. Peabody  
 Kathie Peck





Mr. Willis Peligian  
Mr. & Mrs. Laurence A. Pierce  
Mr. Joel Pitlor  
Dr. Peter E. Pochi  
John & Suzanne Pratt  
Bob & Judy Quinlan  
Mr. Morris Raker  
John & Alette Reed  
David K. Reppucci, Esq.  
Dr. & Mrs. Ralph A. Ross  
Edward Rowe, Jr.  
Peter & Linda Rubenstein  
Dr. Theodore Safford  
Mr. Hugh Samson  
Dr. Robert Seymour  
Mr. Robert N. Shapiro  
Robert D. Shear  
Mr. Robert Sheldon  
Ms. Patty A. Silvia  
Ms. Barbara Slack

Ralph W. Sleeper  
Jennifer J. Smith  
Mr. & Mrs. William L. Springer  
Mr. Deane Starr  
Glenn H. Sternberg  
Robert H. Stewart  
Mr. & Mrs. Craig R. Stirrat  
Mr. James Sultan  
Professor Lawrence E. Susskind  
Laurie & Neil Swinton  
Mr. & Mrs. William Taylor  
Mr. & Mrs. John A. Travis  
Dr. & Mrs. Raymond Tripp  
Laura Ulvestad  
Margaret Van Duyne  
David & Sarah Walden  
Charlton & Rosly Walter  
Mr. & Mrs. G. Hartley Webster  
Mr. & Mrs. R. C. Wells  
Mr. Julien V. Weston

Robert & Barbara Wheaton  
David & Sharon White  
Elizabeth Willey  
Mr. & Mrs. John N. Williams  
Dr. Arthur A. Wills, III  
Fifiidd Workum  
Mr. James B. Young  
Brian K. Zellers  
Peter & Judith Zimmerman  
8 Anonymous

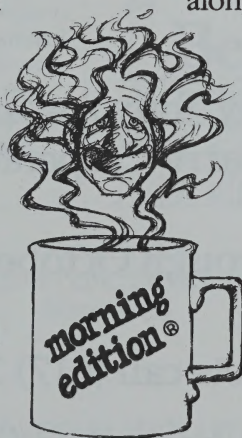
*Compiled September 15, 1990*

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts; the Massachusetts Cultural Council, a state agency; and the Boston Arts Lottery Council.

# Nobody Brews The News Like Morning Edition.

If the daily roll call of disasters is getting a little stale, take a fresh approach to the news with Morning Edition from National Public Radio.

Morning Edition is a stimulating blend of the day's most important stories,



along with news analysis, sports, business, and features on science and the arts.

So get up on the Morning Edition side of the bed. Before long, you won't want to start your day any other way.

Drink It In...  
This Is Radio News The Way It's Meant To Be Brewed.

Monday-Friday, 6-9 a.m.  
On 90.9 WBUR  
Boston's NPR News Station

Gilbert & Sullivan's  
**H.M.S.**  
**Pinafore**



Directed by Tony Award-nominee  
Larry Carpenter

Now through October 21 only

For tickets call (617) 266-0800

HUNTINGTON THEATRE COMPANY





\$20 Gold Saint

- Appraisal & Liquidation of Major Estates
- Purchasing \$1,000 to \$10,000,000
- Portfolio Planning for Accredited Investors
- Broker-Dealer Affiliations
- Auction Services
- Rare Coins & Other Collectibles

*To learn why we are the  
foremost numismatic company  
and to discuss your investment  
strategy, write or phone us.*

*We are as diligent in the  
management of your capital  
as you have been in the  
acquisition of it.*



**Bellisario**  
**Rare**  
**Coin**  
**Gallery**

Providing  
Numismatic Expertise  
Since 1965

10 Wheeling Avenue, Woburn, MA 01801  
• (617) 937-0106 •

# The Martinis Come With Silver Linings.



At Parker's Bar, we serve our Classic Martini like no place else in Boston.

Served in a crystal decanter, it is surrounded by crushed ice and chilled in a silver lining.

You'll find the same meticulousness throughout Parker's Bar, from our generous hors d'oeuvres to our relaxing piano music to our comfortable surroundings.

Stop by Parker's Bar during our Happy Hour for an experience that is truly classic.

## PARKER'S BAR

At The Omni Parker House  
Tremont & School Streets,  
Boston, MA 02107 • (617) 227-8600